

N^o 20

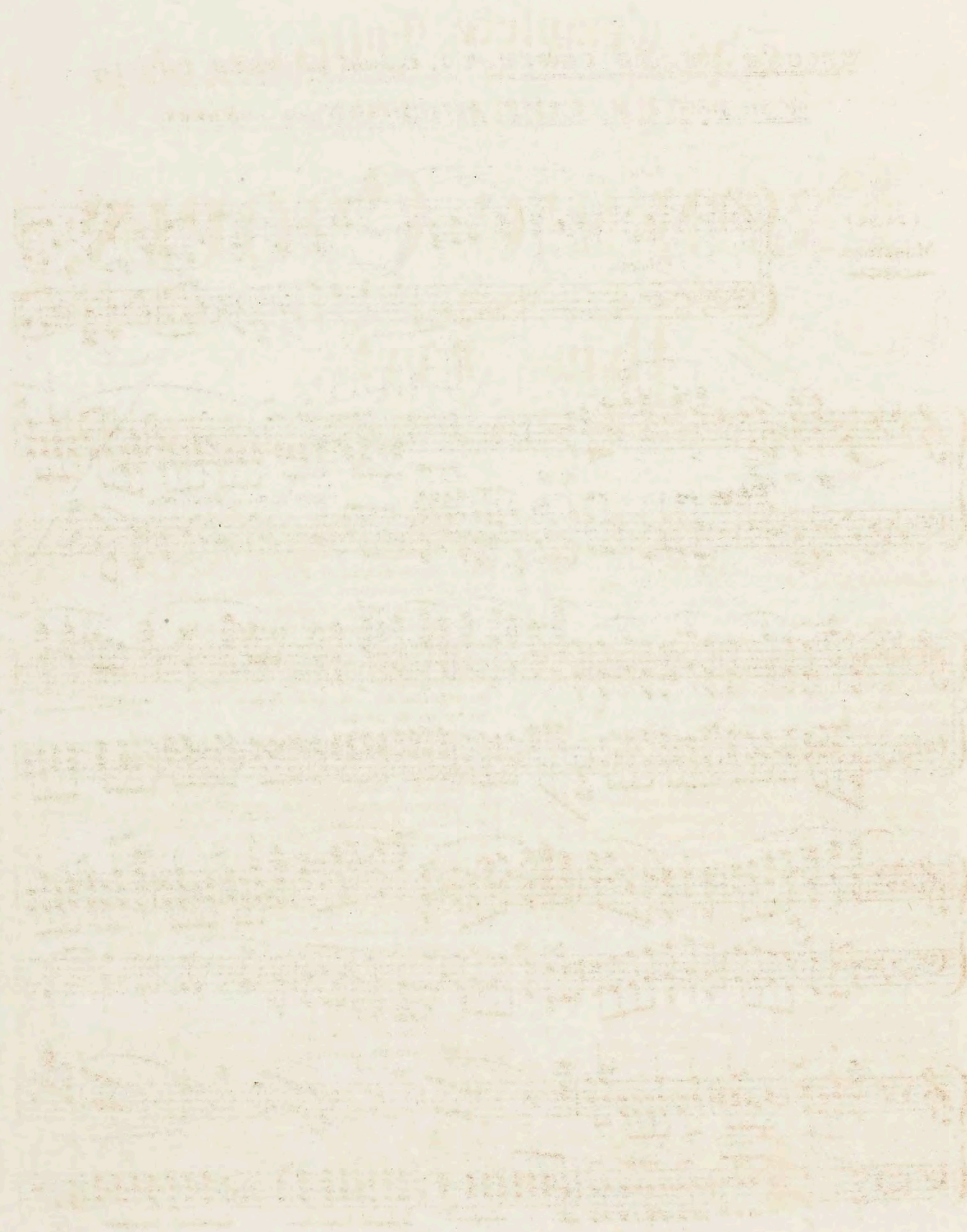
The Complete Collection
OF
THE COMPOSITIONS
OF
FREDERIC CHOPIN,
FOR THE
Piano Forte.

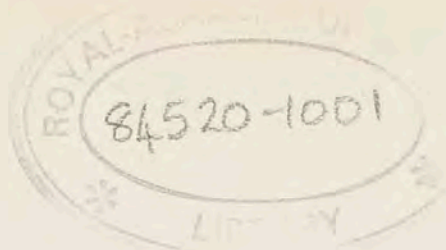
N ^o 1. ADIEU À VARSOVIE. RONDEAU. IN C MINOR. OP. 1. 5/8.	36. TROIS GRANDES VALSES. N ^o 2. IN A MINOR. OP. 34. 3/4.
2. HOMMAGE À MOZART. GRANDES VAR. BRILL. ON LA CI DAREM. FROM DON GIOVANNI. IN B ^b . OP. 2. 8/8.	37. 3. IN F. OP. 34. 3/4.
3. LA GAÎTÉ. INTR. ET POLONOISE BRILLANTE. IN C. OP. 3. 4/4.	38. GRANDE SONATE. IN B ^b MINOR. OP. 35. 6/8.
4. LA POSIANA. RONDEAU À LA MAZURKA. IN F. OP. 5. 5/8.	39. SECOND IMPROMPTU. IN F [#] . OP. 36. 3/4.
5. SOUVENIR DE LA POLOGNE. 1 ST SET OF MAZURKAS. OP. 6. 3/4.	40. LES SOUPIRS. 6 TH SET OF NOTTURNOS. OP. 37. 3/4.
6. 2 ND SET OF D ^o . OP. 7. 3/4.	41. LA GRACIEUSE. 2 ^{DE} BALLADE. IN F. OP. 38. 4/4.
7. MURMURES DE LA SEINE. 1 ST SET OF NOTTURNOS. OP. 9. 2/6.	42. THIRD SCHERZO. IN C [#] MINOR. OP. 39. 5/4.
8. 2 ND SET OF D ^o . OP. 9. 2/6.	43. LES FAVORITES. DEUX POLONAISES (SET 2). OP. 40. 4/4.
9. DOUZE GRANDES ETUDES. BOOK 1. OP. 10. 6/8.	44. SOUVENIR DE LA POLOGNE. 7 TH SET OF MAZURKAS. OP. 41. 3/6.
10. 2. OP. 10. 6/8.	45. GRANDE VALSE. IN A ^b . OP. 42. 3/4.
11. FIRST GRAND CONCERTO. IN E MINOR. OP. 11. 12/8.	46. TARENTELLE. IN A ^b . OP. 43. 3/6.
12. FANTASIE BRILLANTE, SUR DES AIRS NATIONAUX, POLONOIS. OP. 13. 6/8.	47. GRANDE POLONAISE. IN F [#] MINOR. OP. 44. 4/4.
13. KRAKOWIAK. GRAND RONDEAU DE CONCERT. IN F. OP. 14. 7/6.	48. PRELUDE. IN E. OP. 45. 2/6.
14. LES ZEPHYRS. 3 RD SET OF NOTTURNOS. OP. 15. 3/6.	49. ALLEGRO DE CONCERT. IN A. OP. 46. 6/8.
15. RONDO ÉLÉGANT. IN E ^b . OP. 16. 6/8.	50. THIRD BALLADE. IN A ^b . OP. 47. 4/6.
16. SOUVENIR DE LA POLOGNE. 3 RD SET OF MAZURKAS. OP. 17. 3/6.	51. THIRTEENTH NOCTURNE. IN C MINOR. OP. 48. 3/4.
17. INVITATION POUR LA DANSE. GRANDE VALSE. IN E ^b . OP. 18. 3/4.	52. FOURTEENTH NOCTURNE. IN F [#] MINOR. OP. 48. 3/4.
18. SOUVENIR D'ANDALOUSIE. BOLERO. IN A MINOR. OP. 19. 5/8.	53. GRAND FANTASIA. IN A ^b . OP. 49. 6/8.
19. LE BANQUET. 1 ST SCHERZO. IN B MINOR. OP. 20. 5/8.	54. SOUVENIR DE LA POLOGNE. 8 TH SET OF MAZURKAS. OP. 50. 4/6.
20. SECOND GRAND CONCERTO. IN F MINOR. OP. 21. 12/8.	55. THIRD IMPROMPTU. IN G ^b . OP. 51. 3/4.
21. GRANDE POLONAISE BRILLANTE. PRECEDÉE D'UN ANDANTE SPIRATO. IN E ^b . OP. 22. 7/8.	56. FOURTH BALLADE. IN F MINOR. OP. 52. 5/8.
22. LA FAVORITE. BALLADE. IN G MINOR. OP. 23. 4/4.	57. EIGHTH POLONAISE. IN A ^b . OP. 53. 4/4.
23. SOUVENIR DE LA POLOGNE. 4 TH SET OF MAZURKAS. OP. 24. 3/6.	58. FOURTH SCHERZO. IN E. OP. 54. 6/8.
24. DOUZE ETUDES. 3 RD SET OF STUDIES. OP. 25. 6/8.	59. 15 ^{ME} & 16 ^{ME} NOCTURNES. IN F MINOR & E ^b . OP. 55. 3/6.
25. 4 TH SET OF STUDIES. OP. 25. 6/8.	60. SOUVENIR DE LA POLOGNE. 9 TH SET OF MAZURKAS. OP. 56. 4/6.
26. LES FAVORITES. DEUX POLONAISES. OP. 26. 5/8.	61. LA BERCEUSE. ANDANTE. IN D ^b . OP. 57. 2/6.
27. LES PLAINTIVES. 4 TH SET OF NOTTURNOS. OP. 27. 3/6.	62. SECOND GRAND SONATA. IN B MINOR. OP. 58. 12/8.
28. TWENTY FOUR GRAND PRELUDES. Through all Keys. 5 TH SET OF STUDIES. OP. 28. 6/8.	63. SOUVENIR DE LA POLOGNE. 10 TH SET OF MAZURKAS. OP. 59. 4/4.
29. 6 TH SET OF STUDIES. OP. 28. 6/8.	64. CRACOW. MAZURKA. IN A MINOR. OP. 59. 2/4.
30. FIRST IMPROMPTU. IN A ^b . OP. 29. 2/6.	65. BARCAROLLE. OP. 60. 4/4.
31. SOUVENIR DE LA POLOGNE. 5 TH SET OF MAZURKAS. OP. 30. 3/6.	66. POLONAISE FANTASIE. IN A ^b . OP. 61. 5/8.
32. SECOND SCHERZO. IN B ^b MINOR. OP. 31. 6/8.	67. 17 ^{ME} & 18 ^{ME} NOCTURNES. OP. 62. 4/4.
33. IL LAMENTO E LA CONSOLAZIONE. 5 TH SET OF NOTTURNOS. OP. 32. 3/4.	68. SOUVENIR DE LA POLOGNE. 11 TH SET OF MAZURKAS. OP. 63. 3/4.
34. SOUVENIR DE LA POLOGNE. 6 TH SET OF MAZURKAS. OP. 33. 4/6.	69. TROIS VALSES. N ^o 1. IN D ^b . OP. 64. 2/4.
35. TROIS GRANDES VALSES. N ^o 1. IN A ^b . OP. 34. 3/6.	70. 2. IN C [#] MINOR. OP. 64. 2/4.
	71. 3. IN A ^b . OP. 64. 2/4.

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1

SECOND GRAND CONCERTO, Composé par FRED. CHOPIN.

OP. 21. Dedié à MADAME ANDERSON, de LONDRES.

(♩=138.)
Maestoso.

Tutti.

p Legato.

ff

p

Legato.

poco a..... poco... cres.

Cres.

ff

ff

* COPYRIGHT

(W & C 91642.)

p *f* *Dolce e Legato.* *f* *Cres.* *f* *p* *f*

Ob. Cor. Fag. Viol. Clar. Fl.

Fl. Fl.

Vio. Vio.

p *p* *pp*

SOLO. *diva... loco.*

ff *hr* *Legato.* *Legato.*

f *ff* *Con Forza.*

p *5* *14* *Cres.*

sempre legato e p il Basso.

diva... loco. *5* *43* *43*

stretto. *p*

PED. * PED. * PED. * PED. *

The musical score consists of five systems, each with a piano (right-hand) staff and a left-hand staff. The key signature is B-flat major (two flats). The first system includes fingerings 6 and 19, and a *pp* dynamic marking. The second system features *sosten.*, *f*, and *hr* markings, with *PED.* and *PED.* instructions below the staves. The third system includes fingerings 5 and 7, a *cres.* marking, and a *PED.* instruction. The fourth system includes *gva*, *loco.*, and *f* markings, with *Ped:* and *V* instructions below the staves. The fifth system continues the melodic and harmonic development. The score is written in a clear, elegant hand typical of 19th-century musical publications.

gva loco.

f Cres. fz

gva loco.

Legato.

Loco. gva

loco. poco riten. gva

PED. * PED. * PED. * PED.

loco.

Con Anima.

Leggiero. 15

PED.

poco riten.

PED. *

PED.

PED.

p

7

PED *

PED.

PED.

PED.

CHOPIN. Op. 21. 2^{de} Concerto.

Dolce.

PED. * PED. * PED. * PED. * PED. * PED. * PED. *

PED. * PED. * PED. * PED. * PED. * PED. * PED. *

PED. * PED. * PED. * PED. * PED. * PED. *

8a... loco. *Cres.* *PED.* *ff* *Cres.* *PED.* *fz* *fz*

Cres. *PED.*

8va

ff

hr

Tutti.

Cres.

p

pp

Fag.

Cres

scen

do.

ff

f

p

Fl.

poco ritard.

Ped.

Fag.

8va

SOLO.

loco.

8va

Con Anima.

A tempo.

Fag.

[illegible]

L.H.
 f
 fz
 PED.
 PED.* PED.
 gva... loco... L.H.
 f
 1+
 PED.
 * PED.*
 loco... gva... loco...
 fz
 1 + 4 3
 PED.
 * PED.*
 4 3
 gva... loco...
 poco..... a.....
 PED.
 PED.
 poco..... cre..... scen..... do.
 PED.* PED.* PED.* PED.* PED.*

PED. * *PED.* * *PED.* * *f* *PED.* * *PED.* + *

8va *loco.* *fz* *8va*

8va *loco.* *PED.* * *PED.* *

8va *loco.* *Con Forza.*

ff Tutti. *cres.*

gracioso loco.

ff *fff*

SOLO. sosten.

fp p *hr* *poco ritard.*

A tempo. *Con Anima.* *Riten.*

loco. *15* *gracioso*

PED. *** *Ped.* *** *PED.* ***

PED. *** *p* *PED.* ***

The musical score is for Chopin's Op. 21, 2nd Concerto, page 14. It consists of five systems of piano and right-hand staves. The piano part includes various ornaments, trills, and pedaling instructions. The right-hand part includes complex passages with trills, grace notes, and dynamic markings like 'ff' and 'fz'.

System 1: The piano part has a trill marked 'PED.' and a grace note. The right-hand part has a trill marked '7' and a grace note.

System 2: The piano part has a trill marked 'PED.' and a grace note. The right-hand part has a trill marked '5' and a grace note.

System 3: The piano part has a trill marked 'PED.' and a grace note. The right-hand part has a trill marked '5' and a grace note.

System 4: The piano part has a trill marked 'PED.' and a grace note. The right-hand part has a trill marked '5' and a grace note.

System 5: The piano part has a trill marked 'PED.' and a grace note. The right-hand part has a trill marked '5' and a grace note.

ga loco. \wedge ga loco. gva

PED. * PED. * PED. * PED. * PED. * PED. * PED. * PED.

gva loco. Dolce. PED. * PED. * PED. * PED. * PED. * PED. *

gva loco. PED. * PED. * PED. * PED. * PED. * PED. *

PED. * PED. * PED. * PED. * PED. * PED. *

gva. Cres. Con Forza. Ped.

The image displays a page of a musical score, likely for a piano, featuring five systems of staves. The notation is complex, involving various musical symbols, dynamics, and performance instructions.

System 1: The first system begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The music is marked *loco.* (loco). The first staff contains a series of chords and single notes, with a *Cres.* (Crescendo) marking. The second staff continues the melody, marked *Ped.* (Pedal). The system concludes with a *Cres.* marking and a first ending bracket labeled *1*.

System 2: The second system continues the melody, marked *loco.* and *gva.* (grave). The first staff features a series of chords, with a *ff* (fortissimo) marking. The second staff continues the melody, marked *loco.* and *Cres.* (Crescendo). The system concludes with a *Ped.* (Pedal) marking and a first ending bracket labeled *1*.

System 3: The third system continues the melody, marked *loco.* and *gva.* (grave). The first staff features a series of chords, with a *ff* (fortissimo) marking. The second staff continues the melody, marked *loco.* and *Cres.* (Crescendo). The system concludes with a *Ped.* (Pedal) marking and a first ending bracket labeled *1*.

System 4: The fourth system continues the melody, marked *loco.* and *gva.* (grave). The first staff features a series of chords, with a *ff* (fortissimo) marking. The second staff continues the melody, marked *loco.* and *Cres.* (Crescendo). The system concludes with a *Ped.* (Pedal) marking and a first ending bracket labeled *1*.

System 5: The fifth system continues the melody, marked *loco.* and *gva.* (grave). The first staff features a series of chords, with a *ff* (fortissimo) marking. The second staff continues the melody, marked *loco.* and *Cres.* (Crescendo). The system concludes with a *Ped.* (Pedal) marking and a first ending bracket labeled *1*.

(♩ = 56.)
Larghetto.

Tutti. *pp* *F1.* *Ob.* *Viol.* *F1.* *Ob.* *Cl.* *SOLO.* *Fag.* *F1.* *Vio.* *PED.*

molto con Delicatezza. *PED.* ** PED.* ** PED.* ** PED.* ** PED.* ** PED.*

dim. *PED.* ** PED.* ** PED.* ** PED.* ** PED.* ** PED.* ** PED.* ** PED.* *8 Ped.*

Legato. *PED.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

grā *loco.* *PED.* ** PED.* *Ped.* ** Ped.*

grā *loco.* *Cres.* *Con Forza* *Ped.* *ff*

Ped. ** Ped.* ** Ped.* ** Ped.* ** Ped.*

CHOPIN. Op. 21. 2^{de} Concerto. (W & CO No 1642)

gra *loco.* *hr.* *f* *27*
Delicato.
poco ritard. *PED.* *Ped.*PED.* *PED.* *PED.*
hr. *Leggiero* *15* *hr.* *hr.* *6 w* *14* *Dolciss.*
PED. **PED.* **PED.* *PED.* **PED.* **PED.*
6 *6* *3* *6* *ff* *PED.* **PED.* **PED.* **PED.*
stacc. *hr.* *6* *7* *f* *p*
Ritardando. *string.* *PED.* **PED.* **PED.* **PED.* **PED.* **PED.*
21 *7* *9* *smorz.* *Vio.* *Tutti.* *Con Forza.*
PED. **PED.* **PED.* **PED.* **PED.* *PED.* *Solo.*

19

SOLO. *Tutti.* *ff* *Fl.* *fff* *8va* *loco.* *Appassionato.*

PED.

14 *f* *pp* *10*

Con Forza. Cres. *f* *PED* *

sempre più stretto. *Cres.* *ff* *8va* *loco.* *sotto voce.*

Fl. *Clar.* *10* *10*

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in four systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system starts with a 'Cres.' (Crescendo) marking and a 'f' (forte) dynamic. The second system includes a 'ff' (fortissimo) dynamic and a 'Con Forza' marking. The third system features a 'Cor.' (Corno) marking and a 'Legg. pp' (Leggero pianissimo) marking. The fourth system includes a 'Loco.' marking and a 'Con Forza' marking. The notation is complex, with many notes and rests, and includes various musical symbols such as slurs, ties, and accidentals. The page is numbered '21' in the bottom right corner.

hr
PED. * *PED.* * *PED.* * *PED.* *

hr *7* *8va* *loco.* *Dolciss.* *PED.* *

3 *PED.* * *PED.* * *PED.* * *PED.* *

8a *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *f*

Appassionato. *Cres.* * *PED.* * *PED.* *Riten.* *V V V*

Vio. *Fl.* *Ob.* *Cl.* *Fag.* *Fl.* *Ob.* *Cl.* *Fag.* *pp* *f* *Dim* *Smorz.*

Semplice ma Grazioso.

(♩ = 69.)
Allegro
Vivace.

PED. *

ga loco.
fz Ben legato.

PED. * PED. *

Tutti.

SOLO. *gva*
fz fz fz

PED. *

gva loco.
fz > *p* *Molto Legato.*

gva *loco.* *Tutti.* *Fl.* *Cor.*

Cres. *ff* *p* *ff*

p *fz* *ff* *fz* *ff* *fz* *ff*

Fag.

gva *loco.* *ff SOLO.* *hr* *f* *p*

gva *loco.* *ff* *hr* *f* *f* *riten.*

Leggiero. *A tempo.* *p* *PED.* *gva*

This image shows a page of handwritten musical notation, likely a score for a piano piece. The page contains six systems of grand staves (treble and bass clef). The notation is dense and features complex melodic lines, often with slurs and ties. Pedaling instructions are marked with "PED." and asterisks. Dynamic markings include "gva" (grand voce), "loco", and "f" (forte). The handwriting is in dark ink on aged paper. The first system starts with a treble clef and a key signature of three flats. The notation is highly detailed, with many notes and ornaments. The page is numbered "24" in the top left corner.

The first system of the score, measures 1-8. It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with slurs and ties, while the bass staff provides a harmonic accompaniment. Handwritten annotations 'gva 321x' and '4.521x' are present. The key signature is two flats (B-flat and E-flat).

The second system, measures 9-16. It includes staves for the piano and woodwinds. The piano part continues with a melodic line. Woodwind parts for Clarinet (Clar.), Flute (Fl.), Bassoon (Fag.), and Oboe (Ob.) are introduced. The piano part is marked with a forte 'f' dynamic.

The third system, measures 17-24. It features staves for Violin (Vio.), Flute (Fl.), and Violoncello (Viol.). The violin and cello parts are marked with a piano 'pp' dynamic. The piano part continues with a melodic line.

The fourth system, measures 25-32. It features a piano solo section marked 'SOLO. scherzando.' and 'poco riten.'. The piano part is marked with a piano 'p' dynamic. The woodwind parts continue with melodic lines.

The fifth system, measures 33-40. It features a piano solo section marked 'A tempo.' and 'rubato.'. The piano part is marked with a piano 'p' dynamic. The woodwind parts continue with melodic lines.

The sixth system, measures 41-48. It features a piano solo section marked 'riten.'. The piano part is marked with a piano 'p' dynamic. The woodwind parts continue with melodic lines.

26

A tempo

Risvegliato. *fz* *Rubato.* *fz*

p *pp*

PED. *gva* ** PED.* ** PED.* ** PED.* ** PED.* ** PED.* ** PED.* ***

Dolciss. *PED.* *gva* ** PED.* ** PED.* ** PED.* ** PED.* *loco.*

PED. ** PED.* ** PED.* ** PED.* *Dolciss.* *f* *Dim.* *PED.*

Con anima. *A tempo.* *Riten.* *PED.*

gva *loco.* *gva* *loco.*

8va. loco. 8va. loco.

8va. loco. 8va. loco. 8va. loco.

8va. loco.

Leggieriss. Dim.

8va. loco. 8va.

fz

PED

28

gva *loco.*

gva *loco.*

gva *loco.*

pp *Smorz.* *Rallent.* *Risvegliato.*

gva *loco.*

The musical score is written for piano and clarinet. It consists of six systems of music. The piano part is written in a grand staff (treble and bass clef), and the clarinet part is written in a single staff (treble clef). The key signature is B-flat major (two flats). The time signature is 2/4.

Performance markings include:

- Cres.** (Crescendo) in the first system, piano part.
- f** (forte) in the first system, piano part.
- PED.** (Pedal) markings throughout the piano part.
- ff** (fortissimo) in the second system, piano part.
- Cres.** (Crescendo) in the second system, piano part.
- Tutti.** (Tutti) in the third system, piano part.
- ff** (fortissimo) in the third system, piano part.
- p** (piano) in the third system, piano part.
- poco rall.** (poco rallentando) in the fourth system, piano part.
- gva** (grazioso) and **loco.** (loco) markings in the fifth system, piano part.
- Dolciss.** (Dolcissimo) in the fifth system, piano part.
- Clar.** (Clarinet) markings in the sixth system, clarinet part.
- ppp** (pianissimo) in the sixth system, clarinet part.

30

gva

Leggiero.

loco.

riten.

PED. * PED. * PED. * PED. PED.

tr. *fz*

PED. * PED. * PED. *

Tutti. *ff* *SOLO*

gva *riten.*

PED. * PED. * PED. * PED.

gva

gva

gva

loco.

fz

Con Forza,

Tutti.

ff

p

f

ff

CHOPIN. Op. 21. 2^d Concerto.

(W & Co N^o 1642.)

The musical score is for the second concerto of Op. 21 by Frédéric Chopin. It is a piano solo piece in B-flat major, 3/4 time. The page number is 33. The score is written for piano and includes five systems of music. The right hand part is characterized by rapid, flowing sixteenth-note passages, often marked with 'gva' (graviola) and 'loco'. The left hand part provides harmonic support with chords and single notes, marked with 'PED.' (pedal) and 'fz' (forzando). Dynamics include 'fz', 'pp', 'f', and 'Cres.'. The key signature is one flat (B-flat major or F minor).

34

The musical score consists of six systems of piano music, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system (measures 34-35) features a 'gva' (grace) marking over a dotted line and a 'loco.' (loco) marking. The second system (measures 36-37) also includes 'gva' and 'loco.' markings, with a 'PED.' (pedal) instruction and an asterisk (*) below the bass staff. The third system (measures 38-39) has 'gva' and 'loco.' markings, a 'f' (forte) dynamic, and a 'Cres.' (crescendo) marking. The fourth system (measures 40-41) continues the melodic and harmonic development. The fifth system (measures 42-43) shows a 'gva' marking and a 'Cres.' marking. The sixth system (measures 44-45) concludes with a 'gva' marking and a 'Cres.' marking. The overall style is characteristic of 19th-century piano music, with intricate fingerings and expressive dynamics.

8va loco. fff

8va loco. Tutti SOLO. ff

8va p Dim.

8va loco. ff

8va loco. ff Cres. ff

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